1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

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small clay dolls (fig. 23), delicately carved clubs, body paint designs, and a little painting and incising of pottery.

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FIGURE 24.—*Carajá* masks. (Redrawn from Ehrenreich, 1891 b, figs. 18, 22.)

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Music and dances.—The major art of the *Carajá* is music. A large number of elaborate dances with complex songs, each dance having a separate song style, make up the chief body of the music. These are all religious. In addition, there are some secular dances, and songs are interspersed in the tales. Musical instruments are very few, there being only a rattle accompanying the singers and a small flute which is used as a toy.

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* /15 cont./
532 I was able to observe two sand pictures in relief, which were also made by Manoel.

Fig. 102 /see p. 26/ represents a woman. The sexual parts were marked out by a small stone.

Fig. 103 /see p. 26/ is a crocodile. It could just as well be any other long-tailed animal.

b) Gourd drawings

[415] are found on gourd containers for oil. They are made by taking off the top layer with a knife. The figures are a kind of silhouette, since they stand out in darker color against the light background. /Fig. 104 appears here./

Fig. 104 /see p. 26/ represents an entire stag hunt. This is the only representation of a scene that I found among the Karajá. The figures are, in order, dog, stag, rider, dog, man.

● [534] A Idéni mask carved on the gourd rattle (Plate VI, Fig. 105 /see p.52 /) does not differ much from the sand drawing of the same mask (Fig. 97 /see p. 25/).

* 532 /16/
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c) Sketchbook Drawings
(Plate VI-VII)

While these types of representations were familiar to the Indians, at first they did not know how to begin with the pencil and sketchbook. I first had to show them this manipulation; then they would try, always timidly at first, to see whether the pencil left a line behind it, but then went courageously to work with sure strokes. There were some who set about it very clumsily, whereas others were very skillful at it (1). Many

1. For the distribution of sketches among individual artists, see Appendix 2 /not translated; see the foreign text/.

/18 cont./

128 /see p. 34/. The body is /19/ not closed at the bottom, the only example of this kind among the Karajá. . The arms are put on separately. 532*

Aquatic animals are represented more abundantly, for example,

Fig. 130. Fig. 131.

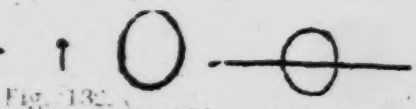

Fig. 132. Fig. 133. Fig. 134.

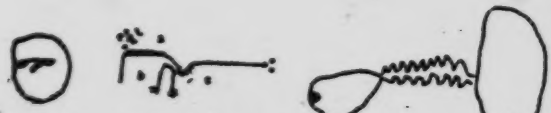

Fig. 135. Fig. 136. Fig. 137.

Fig. 129*, dogfish; Fig. 130, ray; Fig. 131, crocodile; Fig. 132 gourd on a stick; Fig. 133*, pot; Fig. 134*, whir-disk; Fig. 135, moon with mountains; Fig. 136, constellations. a) Pleiades; b) jaguar, which is leaping at the ostrich c); Fig. 137, egg-laying of the tortoise.

dogfish (Fig. 129*) represented from the side, the ray viewed from above (Fig. 130) with the drawing of the body marked in, and the crocodile (Fig. 131) also seen from above, whose dorsal ridge is depicted by two horizontal lines on the back.

With respect to plants only the gourd drying on a stick placed in the sand, is present (Fig. 132), just as it is encountered everywhere near the houses of the Indians.

The sketches of two objects are interesting.

Fig. 133*, reproduces a pot. It is viewed from above, the circular line of the upper rim is not badly drawn.

Fig. 134*, represents a whir-disk. A circular gourd disk is pierced twice in the center, and through these holes is led a string which is reversed upon itself. If one then takes hold of both ends [534]

/19 cont./

*532 534 of the string, hurls the disk around himself so that the string twists together, pulls on the string, and lets it go loose again, then the disk will start rotating and produce a whirring noise. It is drawn by the Indians as a circle through which the string runs as a horizontal line.

*532 There follow representations of stars and constellations.

821 Fig. 135 /see p. 35/ portrays the moon with the lunar mountains conceived as a toad. The small circles in Fig. 136a /see p. 35/ signify the Pleiades, which are interpreted as parakeets. I should like to add, although it does not strictly belong here, the further representation of two constellations: the jaguar leaping at the ostrich from the rear (Fig. 136 b and c /see p. 35/). The principal stars are shown by dots, the two frontmost stars of the ostrich correspond to α and β Centauri.

*532 Finally there is still the representation of an event to be added here, a sketch which, along with the representation of the stag hunt on the gourd (Fig. 104 /see p. 26/), stands quite alone among the Karajá drawings. From the lagoon the track of the tortoise leads over the sand to the spot where the eggs are laid. One egg is drawn in the nest (Fig. 137 /see p. 35/).

γ) Filled-in figures

represent by far the majority of all the drawings present. As already noted above, they are executed only in colored crayon, from which it is to be concluded that the broad stroke and surface covering thus made possible, together with the possibility of color effects, has brought about the transition from line and outline drawing to the surface figure. As we shall see later with regard [151] to the ornamentation, surface perception and just such representation is in general peculiar to the Karajá Indians. The drawings were executed in such a way that first of all a center line was drawn, with reference to this the outlines, and only then was the whole surface drawn in. The filling-in is simple and takes no account of characteristic coloring and drawing of the bodies to be represented.

/24 cont./ Found in plaiting, on combs (Fig. 184a) /see p. 53 /), crotchet needles, arrow (Fig. 184b /see p. 53 /), bow, carved on the signal horn (Fig. 184c$_{1,2}$ /see p. 53 /; c$_2$ represents a rubbing from the carved end). It is probably derived from the simple basket plaiting pattern as the center part of the basket in Fig. 184d /see p. 53/ shows. Fig. 184e /see p. 53 / represents the artistic reproduction. Perhaps the lance pattern in Fig. 184f /see p. 53 / is a further development of it. /Plates I-XI appear here./

/25/ 2. Vertical zigzag line (according to Ehrenreich, "Beiträge," Fig. 11c, the rattlesnake). Only found plaited on combs, lances, clubs, and rattle handles (Fig. 185 a and b /see p. 54 /). Further developments are to be found in the lance plaiting (Fig. 185c /see p. 54/) and the comb plaiting (Fig. 185d /see p. 54 /). It probably arose from the basket plaiting pattern, as the edge strips of the basket in Fig. 184d.

3. A pattern of unknown meaning present on a lance plaiting (Fig. 186a /see p. 54 /). The negative of it is similar to the sketchbook pattern (Fig. 186b /see p. 54 /) called dogfish (lădă), the developments of which are reproduced in Fig. 186 c and d /see p. 54/.

4. Patterns of unknown meaning, occurring as plaiting patterns on combs (Fig. 187 a$_{1,2}$ /see p. 54 /) (1), lances,

1. On combs both sides are almost always reproduced (marked 1 and 2).

club-sticks (Fig. 187b /see p. 54 /), crotchet-needle handles; as carving patterns on gourd rattles and whole gourds (Fig. 187c /see p. 54 /).

5. This pattern is perhaps a development of the previous one, produced by the side attachment of hooks to the ends of the bars (Fig. 188 /see p. 54 /).

6. The urubu pattern (lălădjă). It occurs plaited on a club-stick (Fig. 189a /see p. 55 /) and on a drawing (Fig. 189b /see p. 55 /). This representation goes back to the way /Fig. 206 appears here/ in which the urubu customarily sits on the sand

[see p. 58 -- Analyst]
[Text continues on p. 58]

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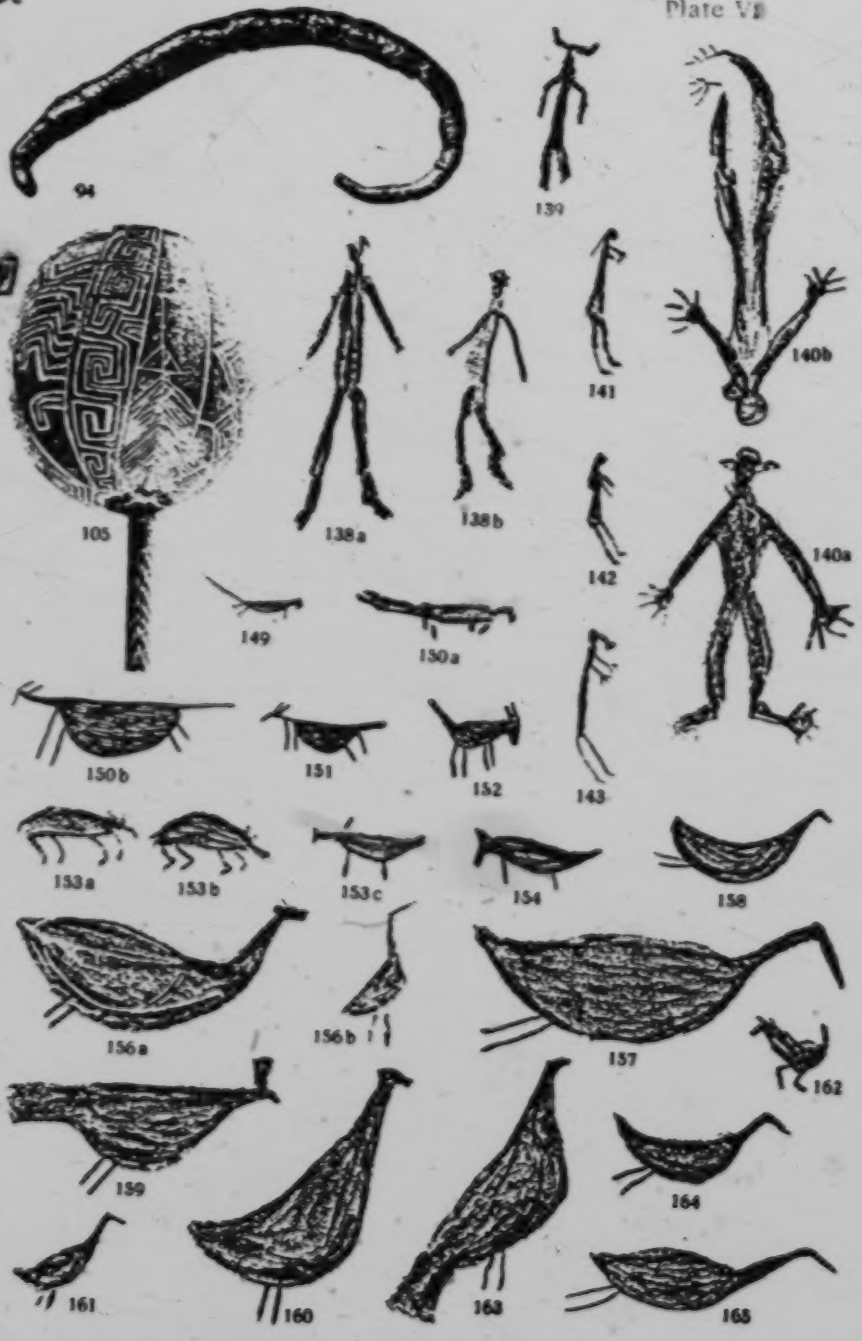
Plate V2


94
139
140b
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138a
138b
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153b
153c
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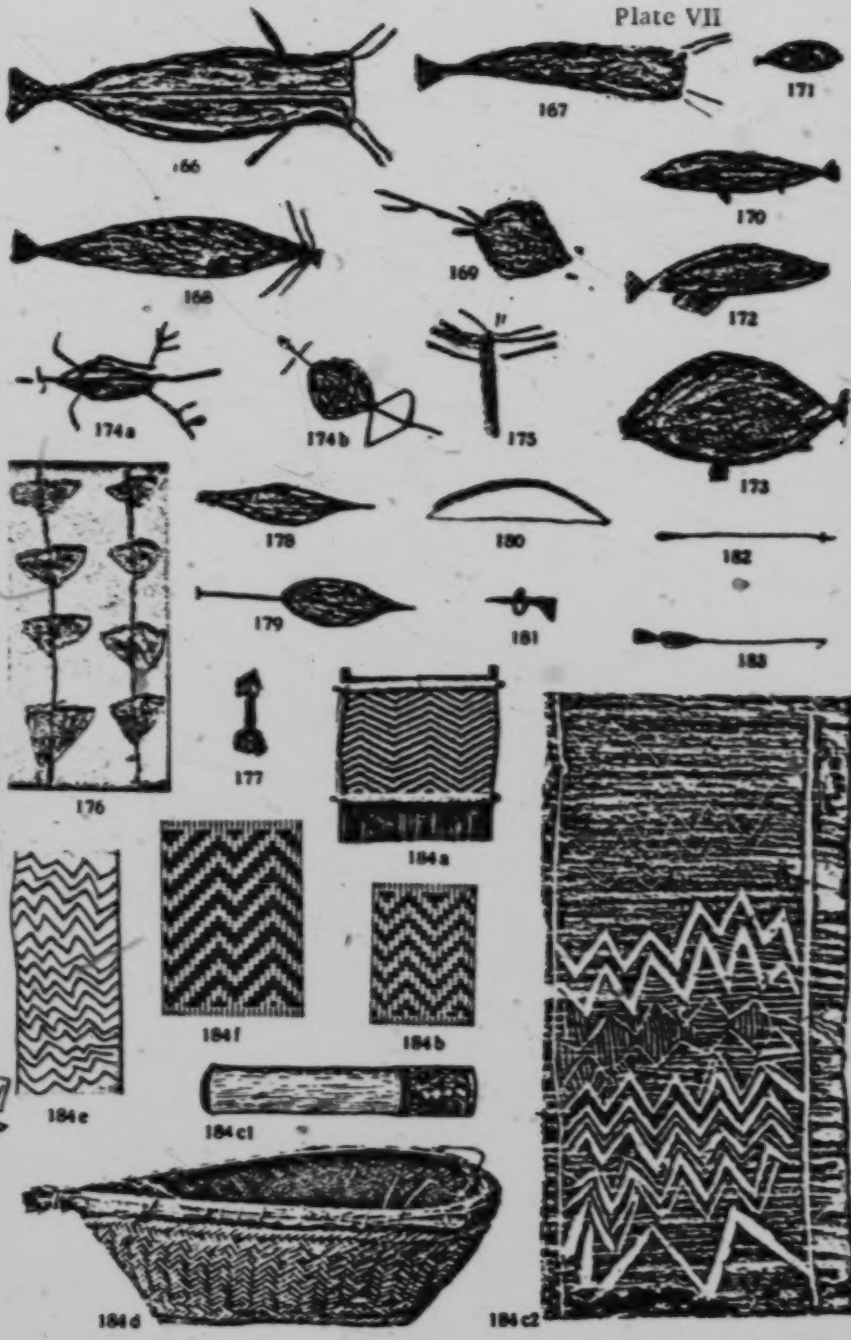
Plate VII



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[412]

[534]

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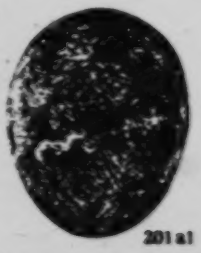
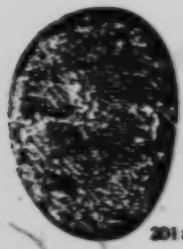
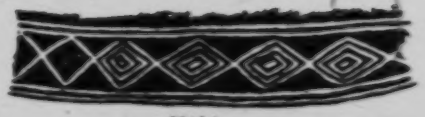
[534]

Plate XI

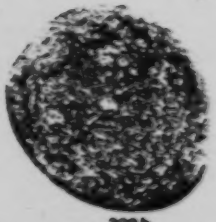

201 a1


201 a2

200 a

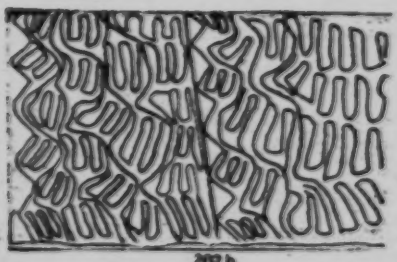

201 b1

201 b2


200 b

201 c1

201 c2


202 b

[534]

202 a

203 a

203 b

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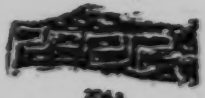
205

213


204 a

/25 con./

53/ 12. The pattern probably represents a snake. It is exemplified as a comb pattern (Fig. 195a /see p. 56/). On a crotchet needle (Fig. 195b /see p. 56/), it is present in two varieties, one of which designates the dorsal design, the other the ventral design, on the sucuriu /anaconda/ snake (leĭ). Developments of the decoration are the same pattern (Fig. 195c /see p. 56/ and the two comb /26/ patterns of the Šavajé (Fig. 195 d and e /see p. 56/). Similar decorations are illustrated by Ehrenreich in his "Beiträge," namely, in Fig. 11a as a wasp's nest, in Fig. 11c as a caninanha snake. /Fig. 207 appears here./

13. Comb pattern of unknown meaning (Fig. 196 /see p. 56/).

14. Snake pattern (according to Ehrenreich, "Beiträge," Fig. 11d); represented as a comb decoration (Fig. 197 /see p. 56/).

15. There were delivered to me as plaiting patterns a few other sketches, the originals of which I never saw in plaiting. They all portray the tail of the coati (ŭ̆ŭ̆ŏn-hā̆ĭ̯ă̆ĭ̯ŭ́) (Fig. 198 a, b, and c /see p. 56/).

531 I must add here several patterns which may have arisen from the plaiting technique, but which the Indians did not designate for me as plaiting patterns. They are found as carved decorations and drawings.

16. dūlă̆ĭ̯dĭ́ (Fig. 199) /see p. 56/).

● [534] 17. kŏ̆dūnĭ́ = tartaruga /Chelonia/. Found on rattles (Fig. 200a /see p. 57/) and on half-gourds (Fig. 200b /see p. 57/).

18. kŏ̆dūbŏ̄nă̆ĭ̯blŏ̄ĭ̯ŏ̆dé = river turtle. As a filled-in surface found on half-gourds (Fig. 201a /see p. 57/) and rattles, arranged in a row as rim patterns of a half-gourd (Fig. 201b 1, 2 /see p. 57/). Further developed on the gourd rattle (Plate VI /see p. 52/, Fig. 105) and in the Šavajé comb (Fig. 201c /see p. 57/). /Figs. 208 and 209 appear here./

19. ā̆lĭwắ = pacu /Prochilodus/ fish. Square standing on the point (Fig. 198c /see p. 56/).

20. Gourd pattern of unknown meaning (Fig. 202a /see p. 57/), with which /Figs. 210-212 and 214 appear here/ the artist in question, as a result of the difficulty of the pattern and in

2 [see p. 60--Analyst]

[Text continues on p. 61]

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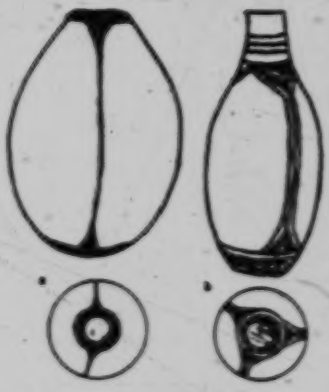

Fig. 207 a and b. Resonance gourds. (Including their bottom surfaces.)

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Fig. 208 a and b. Ear rods.

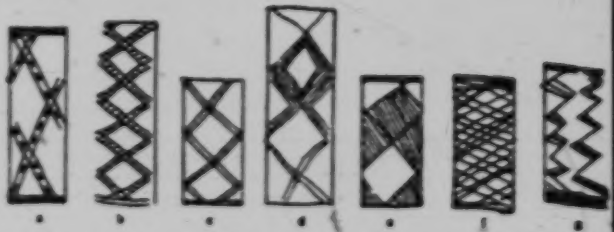

Fig. 209 a-g. Ear rods.

[H16]

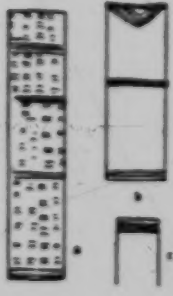

Fig. 210 a-c. Ear rods.

Fig. 211 a and b. Ear rods.

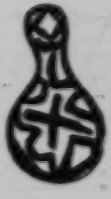

Fig. 212. Gourd ladle.

Fig. 214. Gourd ladle.

/26 cont./

53/ spite of two attempts, did not quite succeed, is similar.

21. The cross, lālădjā = urubu. Found as gourd-carving [534] on a rattle (Fig. 203a /see p. 57/) and as a sketchbook drawing (Fig. 203b /see p. 57/). According to Ehrenreich ("Beiträge," Fig. 16c) a lizard is represented in the form of a cross.

/27/ I furthermore obtained a gourd (Fig. 204 /see p. 57/) which bears no fewer than 20 different figures, five of which are patterns discussed above. The individual figures are as follows:

a) ŏāoă = gavião; b) dōlĕ = parrot; c) ăndādōlă = arara; d) lālă = urubu; e) kŭōlĭ; f) klāŏbĭ = monkey; g) wātĭ = stag; h) tĭlŭ = excrement; i) krādjāĭqŭ /Fig. 215 appears here/ = sexual parts of the Karajá Indian women; k) bĭŭ = rain; l) bĕnŭ = navel; m) ōmālūdĭ; n) djūĕtă = piranha; o) kjŏlŏză = dog; p) ūōhŭ = arrows; q) dōnōlĭ = lance; r) ŏdābŭlă; s) ŭōmă; t) hādŏ = house; u) kŏdūnĭ = tartaruga.

Unfortunately it was broken on the journey, so that, apart from the plaiting patterns, only the figures a, e, k, l, o can be recognized with certainty.

2. Carved decorations

are in part different from these plaiting patterns; they show quite distinctive features. Two half-gourds have distinct edge strips [415] (Plate XI /see p. 57/, Figs. 201a and 202a). Two gourd containers for feathers are decorated with strange decorations (Plate XI, Fig. 205). The gourds for oil bear the ornamentation on the /Figs. 216 and 217 appear here/ upper part around the opening, usually in four parts (Fig. 206 a to c/see p. 57/), rarely with [534] more parts (Fig. 206d /see p. 58/). The resonance gourds for the signal trumpets are decorated over the whole expanse, in two parts in Fig. 207a /see p. 60/, in three parts in Fig. 207b /see [30] p. 60/. Of other carvings only carved ear-rods are found. These have the following decorations; spirals (Fig. 208a /Figs. 218-220 appear here/ and b /see p. 60/), intersections (Fig. 209 a to g /see p. 60/; the decoration in Fig. 209f was called ĭlĕdĭlĕgă),

1, 2 [see p. 62--Analyst]

[Text continues on p. 63]

/19 cont./

415 1. The most common form can be described as two truncated cones with their bases touching. A tall model with a narrow opening and a shorter one with a wide opening are in use.

2. Wide open, deep bowls of similar basic form serve as cooking pots.

3. Flat, round plates, perhaps imitated from European forms.

4. Low elliptical double bowls with a partition running lengthwise.

5. Cylindrical pots with bent or projecting rim.

[191] 6. Small bowls (uatiui) with three feet, used especially by children; an analogous form is found in Ecuador.

7. Clay spoons.

The vessels do not have handles; instead bast cords are wound around the neck of the pot or drawn through the edge.

[824] The gourd bowls (ūša) (fruit of Crescentia cuyete) also belong among the vessels. They are not found here in the size and diversity of form as among the Xingu /20/ tribes by far. On the other hand, they are much more carefully prepared and dried, and possess incomparably greater durability. They are usually [531] blackened inside and out and provided with engraved decorations (Fig. 6 /see p. 38/ and Fig. 10 /see p. 47/). Painted gourds, like those of the Xingu tribes, do not occur.

415 In their natural shape, i.e., not cut through and provided
● 534 with a round opening only at one pole, and also with hanging cords (Pl. VIII /see p. 110/, 7), they serve as bottles or containers for smaller /Fig. 5 appears here/ objects, such as seeds, decorative feathers, and such things; with a wooden handle and the seeds left inside, or pebbles, they serve as a dance rattle (uārð). [531] As such, they are often decorated with bands of feathers hanging down (Pl. X /see p. 112/, 1 and 2). /Fig. 6 appears here./

285 Plaited work, in view of the inexhaustible wealth of plant material which the bounteous nature of South America puts at the disposal of the savage primitive inhabitants, occupies the most prominent place in Indian home industry. Actually it forms the yardstick of the culture of these tribes. The Karaya are second to no other nation in this art, but their works are distinguished

/24 cont./

412 Combs (ʒɛhŏ), the only toilet articles, but much used, are made in the most varied sizes. The largest specimen in the collection is 18 centimeters wide and 17 centimeters long. There are pieces twice as large, however. A converging row of sharp palm wood or /Fig. 10 appears here/ taquara splints are held together by two pairs of parallel cross-sticks. A plaiting of black or white cotton threads in various patterns drawn through the space between the latter serves for stability. Sometimes small feather tassels hang from the two upper corners (Fig. 9 /see p. 47/).

534 Musical instruments are represented in the collection only by a trumpet (adžuranĕ) (Plate X /see p. 112/, 7). It is a large gourd bowl with openings at both ends. A taquara reed with a slit at the side is stuck in one as a mouthpiece.

Furthermore, simple Pan flutes of taquara are in use.

531 Artistic activity. The ornamentation of the Karaya consists
532 of patterns in zigzag lines, crosses, dots, lozenges, and peculiar interrupted meanders, while rectangles and triangles appear only accidentally (e.g., through filling in other figures), and circles are completely lacking (Fig. 10 / see p. 47/).

/25/ As in the ornamentation of the Xingu tribes, here, too, the basis for these apparently completely arbitrarily chosen geometric combinations are quite definite, concrete models whose most typical characteristics are reproduced in them in a stylized manner.

/79 cont./

535 Pl. X. Karaya. Ornaments and Equipment for Dancing.

1. Dance rattle with feather hangings and incised ornamentation (1/7).

2. Dance rattle without feather hangings (1/8).

[532] 3. Mask of the bird tirehãi (see p. 74) with long buriti-fiber hangings in front and black feather decoration in back (1/9).

4. Dance rattles of Thevetia pods to be tied around the knee, with cross-sticks and down covering (partly removed) (1/8).

5. Simple dance-rattles to be tied on the arms or legs (1/8).

6. Dance belts made of strung Thevetia fruit capsules (1/7).

● [534] 7. Trumpet made of gourd shell with an inserted taquara mouthpiece (1/9).

[286 239] 8-10. Dance belts made of strong black or black-white cotton weave with feather hangings (9 and 10 also with Thevetia pods) (1/7).

532 Plate XI. Karaya. Clay and Wax Figures.

1. Simplest form without indication of the sex (1/2).

2. Simple female figure (1/2).

3. Female figure with wax hair, without facial modeling, but with the lower extremities. Probably gravidity is indicated (3/4).

4. Female figure with wax hair, face and upper body modeled. Legs as stumps (3/4).

5. Male figure in similar execution with zigzag painting indicated (3/4).

6. Large female figure with stump feet, but clearly modeled face. The apron is lacking. The neck is adorned with a chain of strung Ricinus kernels and snail shells (1/2).

4:Ehrenreich--112 E-5 (1888) 1891 SP9 Caraja SP9

Plate X

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[532]

[534]

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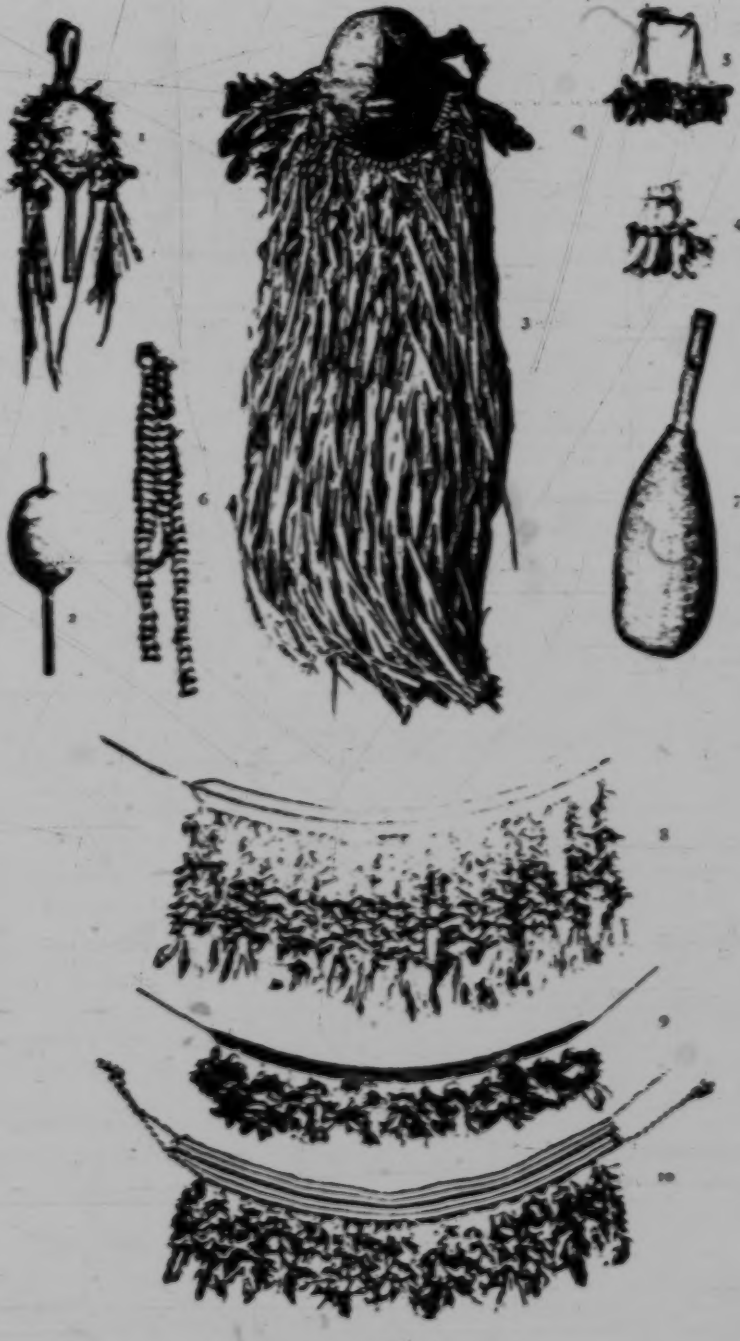
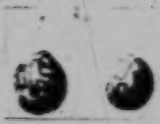


Plate 58

1. Addition to pottery clay.

2. Pot bottom with rod-sieve texture.



3 a-c. Feather gourd vessels.

4. a Bunch of imbauva fibers. b Bunch of buriti fibers.

5 Sample of basket plaiting.

8 a and b. Manner of storing feathers.

7. Ball of cotton.

6. Spindle with picked-cotton band.

11. Funerary urn.

10. Monkey-skull rattles.

9. Bamboo trumpet.

/315 cont./

535 I did not observe any dances, with the exception of mask-dances, which seem to be of a religious nature. Ehrenreich and Castelnau report on such among the Šambioá.

526 Shooting as a sport was not observed. I am unable to say whether shooting matches occur. Sometimes, for practice, they are said to toss green gourds into the air and shoot at them with arrows. Shooting from a position on the back, whereby they hold the bow with the feet, is a sport in which they occasionally indulge, but not too frequently, on account of the great pain which the recoil of the bowstring causes on the feet. I myself did not see it.

I never saw or heard anything about club-throwing about which Königswald reports.

12. Music.

●534 The Karajá are very poor in musical instruments. They have only signal trumpets, small whistles, and turtle scrapers. rattles serve as the accompanying instrument for songs. That is [533] all. This lack seems very strange, since the Karajá sing very gladly and well and are apparently highly gifted musically (1).

1. Concerning the love of music of the Karajá, see Part I, p. 52 /untranslated/.

They have three types of signal trumpets.

The bamboo trumpet (ŭhùhŭk) consists of a bamboo cylinder 44 centimeters long and seven centimeters in diameter, the mouth end of which is formed by a node, the center of which is pierced. The open, sounding end is richly carved (Pl. 58, Ill. 9).

/316/ The gourd trumpet consists of a curved bottle-gourd 26 centimeters long, which has the lateral blow-hole on the narrower end, the central sounding-hole on the wider end (Ill. 178a).

/316 cont./

534 [824] The most common are taquara flutes with a gourd for resonance [(h)ă(n)djūlōnă]. The flutes consist of a taquara tube 44-46 centimeters long and about three and a half centimeters thick, one end of which is closed, the other open. Near the closed end is the lateral blow-hole. For resonance there is a gourd 33-38 centimeters long and 16-24 centimeters thick, which is open on both ends and into the large opening of which the flute is

[531]

Ill. 178 a, b.
Gourd trumpets.

[531] obliquely inserted. These resonating gourds are usually decorated with pyrography (Ill. 178b).

533 Hollow sounds which carry very far are drawn from these trumpets. Through alternating long and short tones, blown-in [574] and drawn-out tones, there are produced various tonal sequences, [202] which, on boat trips, are blown near the villages to announce arrival. An actual signal language, however, does not seem to 534 have been developed as yet. At present, ox-horn trumpets, such as the Brazilian deck-hands carry, are already finding entry.

I did not see other kinds of flutes, especially not the Pan-pipes of taquara mentioned by Ehrenreich.

[533] [824] In Village 8 I saw a small horn made of a gourd shell, which apparently is blown at the masked dances. It may not be blown in the presence of women, so I was unable to find out its use and the nature of its sound. Also I was unable to acquire the implement; I did not see it again anywhere else.

/316 cont./

[534] [82A] There are various kinds of whistles.

The gourd whistle (wŏlăwŭk, ădjūlōnă, lăkŭ) consists of a small, twin-bellied bottle-gourd 8.2 centimeters long, whose smaller belly is cut off crosswise (Ill. 179a). At this cross-cut surface the gourd is blown on from one side and then produces a shrill, high tone.

[82A] Buriti-leaf whistles (ădjūlōnă) consist of a narrow buriti leaf strip which is rolled up spirally and then pressed flat. By means of a narrow bast-band wrapped around it the whistle retains its shape. Such whistles are about three centimeters wide and one to two and a half centimeters high and sometimes have a middle reed, while in other specimens this is lacking (Ill. 179b). They are blown by sticking one end of the whistle flat into the mouth.

[237] /317/ The scraper from the shell of the kŏdŭ turtle (hūli-hūlĭ) is made from the shell, eight centimeters long and three centimeters wide, in such a way that the tail end of the hollow is completely glued over with wax, while the neck peg of the ventral shell is surrounded by a thick layer of wax (Ill. 180a). One takes the shell in the right hand, places it with the wax peg inclined somewhat /Ills. 179-181 appear here/ obliquely against the tightly stretched palm of the left hand, and strokes the peg vigorously downward over the sweaty palm (Ill. 180b), by means [533] of which a squeaky, muffled sound is produced. According to statements by the Indians, the instrument is said to be used when boys come out of the forest. I did not succeed in finding out whether this is a reference to boys' training, initiation, etc. in the forest.

[533] Rattles serve as the sole instrument accompanying their songs. On all the rattles, the stem is led through the entire body of the rattle and /318/ is fastened at both ends with wax. It is kept plain and only rarely has plaiting around a bit of it. Its length below the body of the rattle varies between nine and 16 [237] centimeters. Monkey-skull rattles, for which monkey skulls seven centimeters long and four to five and a half centimeters wide are

[Text Continues on P. 260]

534 •

[824]

[239]

Ill. 179 a, b.
Whistles:
a) gourd, b) leaf.

Ill. 180 a, b.
Turtle-scraper and its manipulation.

[531]

Ill. 181a, b.
Gourd rattles.

/318 cont./

534 used, are very rare. I came across only two of these specimens [237] (Pl.-58, Ill. 10 a, b). Otherwise gourds (ŭāĭŭ) are commonly used [824] as the bodies of rattles, which are usually 12-15.5 centimeters long and 5.5-13 centimeters thick (a small rattle is 6.5 centimeters [531] long and 6 centimeters thick). Most of these gourd rattles are carved with the customary designs (1); many bear feather ornaments

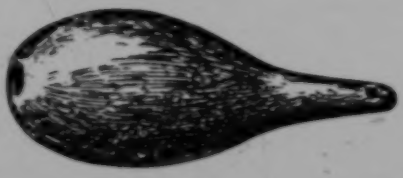
[113] 1. See my article on "Die Kunst der Karajá-indianer," Bässler Archiv, Vol. II, No. 1.

on the stem end projecting out of the gourd at the top (Ill. 181 a, b). These rattles are swung rhythmically in the hand by the masked dancers.

533 Singing plays a considerably larger role. Only the men sing; it is only during the period of mourning that the women, like the men, intone monotonous songs of lament in a high pitch. The singing is one-part singing; mass singing seldom occurs. Only once did I hear a cappella singing. During dances two men simultaneously sing the same thing; otherwise they sing individually, especially when fishing. Apparently the Karajá are very musical; [196] they sing gladly and well. Most of their songs are masked-dance songs, but it seems as though certain people invented and handed down specific songs. It was often said to me: this is the song of this boy or of that youth. Certain dances and songs seem to be transmitted through tradition only in certain families; others are quite familiar with them, but do not sing them. In 1908 Chief Ilk in Village 13 just below Izabel do Morro knew most of the songs. He was almost inexhaustible. The wŏrĭzŏ dance and song were handed down in his family. He knew not only Karajá songs, but also sang songs of the Šavajé and Tapirapé. He was known as a singer in all the villages, and everywhere people requested me to 126 play back the phonograms recorded with him. In all I recorded 533 phonographically 44 cylinders of songs. The Indians liked to sing 152 into the apparatus, as soon as the initial shyness had been overcome. To do this I used European music, which amazed them very much. They laughed aloud in astonishment, and many held

/365 cont./

534 11. Musical instruments are also very rare among the Šavajé. I did not see flutes with gourd resonance; on the other hand, there were flutes made of gourds themselves. The bottle-shaped gourd has a round opening on the broad end, a rectangular one laterally on the narrow end (Ill. 208). This flute is called ǎdjūlõnǎ. The other flute, also called lõkū, consists of a long gourd open on both sides. On one opening there are traces of wax, as though a special mouthpiece had



Ill. 208.
Gourd flute.

been attached there. Perhaps a taquara flute had been attached there, as is customary among the Kayapó. Whistles made of leaf plaiting with a reed are also present here (dūlěhě). The chief instrument among the Šavajé, too, is the gourd rattle (wãlŭ), which was usually undecorated. Only one specimen bears a few feathers on the upper handle end.

[184] In their artistic activity the Šavajé follow in the footsteps of the Karajá. In this connection I refer to my article: "Die Kunst der Karajáindianer /The Art of the Caraja Indians/."

622 123 12. Political and Social. The chief seems to play a considerable role among the Šavajé. In the village that I visited there was none; a man who was probably appointed for this instance represented his office. He put me up in his house, along with my men. He remained by my side the whole time. In purchases he acted as intermediary, finally led me through all the houses, told the people my wishes, and helped to determine the purchase price. When we left the village, he accompanied us across the lake and several hundred meters farther into the campo before he took his leave.

574 The reception ceremony was strange. Even before arriving in the village, my Karajá had made themselves a black band across the

6:Cook M-3,4 (ca.1900) 1909
SP9 Caraja SP9

323 only, is sought. The Karayá once more like all the South American tribes, form the pots without the use of the potter's wheel, the work being done by building up rings of clay, stroking and shaping, first with the hands, then with bones and shells until the vessel reaches the desired form and strength. The ashes of certain plants are mixed with the clay to give it greater firmness.

To secure an oven in which to bake the pots, these children of Nature again look to their common Mother. In the large, dome-shaped ant-hills which abound in their world, they find a nearly complete natural oven. They further prepare this oven for use by carving a hole in one side and starting a fire in it. This done, they put the pot, previously sun-baked into the kiln; then open a second hole on another side of the ant-hill to communicate with the first, by which to feed the fire. A draft is secured by opening a vent in the top of the natural oven. The women make clay spoons as well as pots. Though a few of these clay vessels are provided with legs, none of them have handles, except as cords are secured around them to serve as handles.

415 824 Besides these manufactured vessels, Nature again comes to the aid of these primitive people and furnishes them jugs, bottles, basins and pans of a great variety of shapes and sizes from calabash or gourd-shells. These vegetable vessels are not only as hard as wood, but very durable, though they 534 824 cannot, of course, be placed over the fire. Large rattles for ceremonial purposes are also made from the gourd by replacing the seeds with pebbles, and attaching handles of wood.

285 . Nature has supplied the Karayá with such a rich and varied material that braid-work is the principal household industry, [824] a product notable for its utility and variety of form. The long, slender leaves of the oaguasse, or burity-palm, are braided together diagonally into mats to serve as flooring for the huts, and even for roofing. The flooring mats, being so easily produced, are made only as wanted. The finest grades of matting are made to sleep upon and to roof the hut. For this work,

Brazil.

532 The patterns seem to be chosen at random, nevertheless the artificers have clear ideas of what they wish to make. These designs are an attempt to represent the forms of natural objects about them. For example, the colored markings on the canoe, represent fish; so also the feather mosaic work. The wasp, or hornets' nest is represented in the decoration of combs; and figures of bats with outstretched wings, and snakes, are also made. The tribes of the Xingú river and some others make drawings of men and animals in the sand.

It is difficult for a Karayá to sketch anything with a lead-[327] pencil. They do very little wood-carving. The most important work of art among them is the fashioning of human forms [439] with wax or clay. Figures, apparently children's dolls, are offered in trade to travelers in large numbers. The execution of this work shows that they have ideas of form, and that they observe nature. Their best pieces are as well made as those of the old American civilization. The lower extremities of the human form, though, are made too large and out of proportion with the rest of the body. But the face is natural with no trace of hideousness.

● 534 About the only instrument of *music* possessed by the Karayá, is a sort of trumpet, called by the civilized Brazilians a *buzzina*. It is, in truth, a kind of combination of the flute and drum. The flute part is a section of a bamboo or taquara cane, eighteen inches in length, with the mouth-piece, of course, in the side. To the outer end of this base flute is glued, with wax, the neck of a large, bottle-shaped gourd-shell, six inches in diameter, in the big end of which a large opening is made. Of course, a tune cannot be played on this uncouth instrument, for but one note can be produced with it. But these nature folk seem well pleased with this one roaring, booming note, for, like all savages, their musical tastes appear quite satisfied with hideous, discordant sounds and charivari noises.

600 As previously mentioned, the primitive peoples of South America, and indeed, of every other part of the world, have been degraded both morally and socially wherever they have come under the influence of the civilized races, excepting